3: Stanton D-5 (ca. 1912) 1922 FT7 Tao FT7

Chipilipi: (*he-pilipa*, to roll round), a bracelet made of beads wound on a bark-cloth 301
cord.

Chipo: the same, but the beads never a double row so that the bracelet is wider.

Mwiko: a circular hollow cylinder of beadwork which lies flat on a bracelet.

Necklaces are much prized by the women. All the children, too, if possible, are provided with some kind or another, even though it be only a piece of string. They are generally made of beads; charms and their ornamental imitations are also worn as necklaces. Some names refer to the pattern of the beadwork, others refer to the length or fashion of the necklace.

Chilopa is a necklace which hangs down in front to the level of the breasts; it does not go under the arms, as Hetherwick states.[1] It consists of three, four, or five strings of beads in rows, arranged in a pattern.

Anyanyija: hangs down as far as the nipples. The word *Anyanyija* means "chase me!"

Chingenge is made of a single string of beads, but hangs as low as *chilopa*. *Chilopa* is of more than one string and various coloured beads enter into its composition, often in lozenge pattern.

Chipete: consists of a single string of beads of one colour tied tightly round the neck without tassel or beads.

Chikwemeko is worn like *chingenge*, but beads of more than one colour are used.

Chikwenge resembles *chilopa*, only more strings of beads are used.

Mapenda: a solid cord of bark cloth covered with beads of one colour, either dark blue or white, worn round the neck crossing on the chest and under the armpits; the cords are as thick as the finger. These are worn especially by girls after Chipute.

Chimwenda: a cord of beads as in *mapenda*, but worn round the neck only. The necklace consists of perhaps six strings of beads, the first of which is worn close to the neck, while each succeeding string hangs lower and more loosely.

Chipeti or chilidija: made of three plaited strands of beads, generally white.

Kinkalika: a necklace with a tassel, usually consisting of two large red beads.

Mlala (" a striped snake "): made of four strings of beads, each row being of one colour.

Mchila wakwesa (" the owl's tail "): like *mlala* consisting of two, three or four strings of beads.

Chowa cha mundu (*munku*, " bag "): a hollow cylinder of bead work usually of blue and white, worn as a necklace. *Chowa* is the Chiyao word for beads; in Chinyanja, it means wealth.

Limanda is a word referring to the pattern of the beadwork, so called from the resemblance to the eyes of the *mwa-ruzi*; in *limanda*, white beads are arranged in rosettes round a series of larger black beads in a band.

Most women and many children wear beads round the waist. They are supposed to be very attractive to men. The prostitute wears more than anyone else, for the same reason

[1] Op. cit., p. 111.

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30] [54] ghut she is tattooed more profusely on the buttocks and legs. The circlet of beads was formerly made like waponde with a bark-cloth core, called *mbando* or *mbale* (*ku-mbala*, to slip off), referring to the *mbale* being slipped off over the legs. The fashion now is to wear single strings of beads; each string is of one color but all the strings are different and perhaps number a dozen or more.

Lijembe: a bead belt three-inches wide, worn by Yao women near Lake Nyasa. A bead apron, *lisajwe*, is also worn by them but not near Zombo (Pl. VI, fig. 2).

[143] A woman removes her beads when she is "unclean," that is: (a) during the menstrual period, (b) during the period of mourning for a near relative when coitus is forbidden, (c) before the birth of a child and afterwards until such time as she may resume intercourse with her husband.

A large variety of beads has long been used by the Yao. There are some rarely seen now which were much prized in years gone by, while others are of quite recent introduction. There is no evidence that they themselves made beads and there are few which are probably not of European manufacture.

[177] **Clothing.** The Yao used bark-cloth before the introduction of woven materials. The older people may still be seen in it and it is used in most of the ceremonies. At one time, they also used to weave a cloth called *likamondo* from a native cotton plant. This has been given up since the introduction of imported materials.

For the method of wearing cloth, see Pl. II, fig. 2. The very poorest people wear only a strip of calico round the peduncle, held in position by a string round the waist hanging long behind and in front; this is called *mbatila*. Yao women, when menstruating, wear under this a little piece of cloth called *likumbi*; it is only worn at this time and not always as in certain other tribes.

[91] **Warfare.** Fighting has naturally played a large part in the life of the Yao as among other African tribes, but at no time were these people a trained fighting race. Warfare was of a desultory character consisting mostly of raids by one headed chief upon another. A party of men belonging to a chief at enmity with another, meeting some of his followers would challenge them, "*Alimbile*, who are you for?" The name of the rival chief in answer was the sign for battle to begin. A false answer would never be given to gain an advantage. When about to throw a spear, the thrower calls to his adversary.

[77] The Yao have possessed guns for a long time. Going out to fight, the Yao used to leap from one foot to the other, and spin their guns around in their hands. They made their own stocks for the rifles. They also used to make a small, cast-iron cannon about three feet long, called *kondola*, "a little man." It was carried in the arms and was touched off by a torch. Drums called *ungoje* were taken into battle. There is an old war drum at Mukenya's village, taken in 1888 by the old Mukenya from a Mang'anja chief called Mkokomba who lived near Lake Chirwa. Since then, this drum has always gone into battle with Mukenya. Around it his men would dance and anyone who had killed a man in battle would run up to it and spit upon it in admiration.